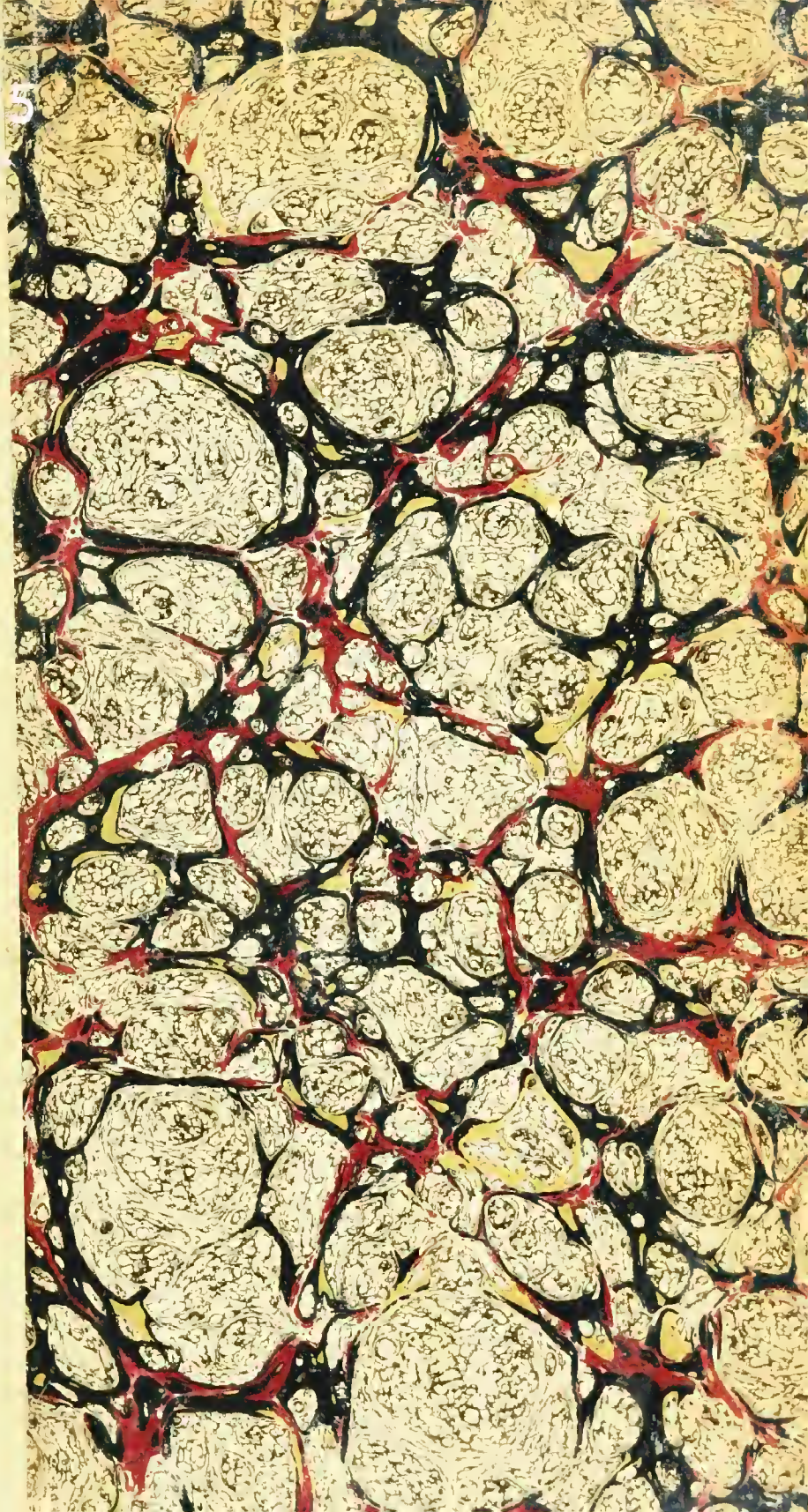


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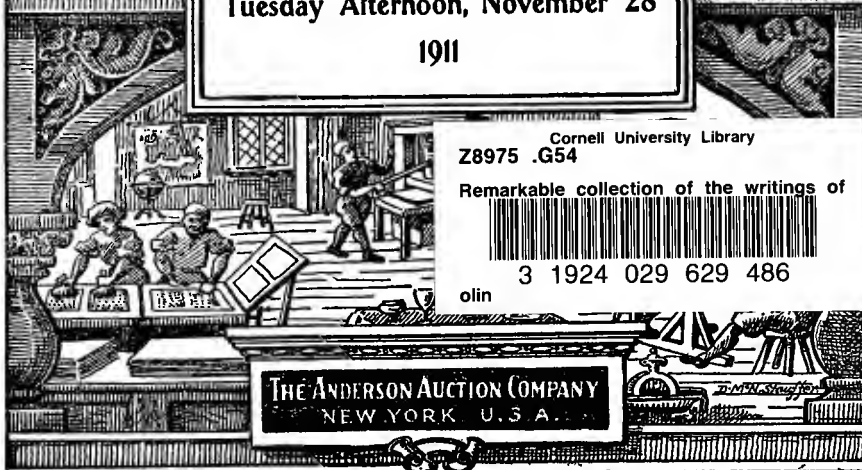
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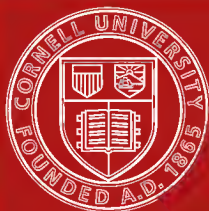


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## PREFACE.

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A collector's books are his friends. And, after the manner of friends, some of them have a large and affectionate following, while others, delightful cronies to him despite their crotchets, are frowned upon by the world at large. Indeed a few may be treated as pariahs and for reasons that would provoke ridicule were the field that of art instead of letters. Take, for example, the assemblage of engravings in "Les Fêtes Publiques." Here is the work of Eisen, Cochin, Le Lorrain, Tardieu and Le Mire. All we ask of it is that it be beautiful. Anyone or all of the artists may have been Lotharios or parricides, for all we care. Still less is our concern for the shadowy personality of the artisan who has fashioned an ivory crucifix. In fact, the very subject will recommend itself to the average as a certificate of respectability, though perfection of execution is after all our real criterion. So is it with the beautiful painting or vase or piece of furniture. But in the world of books the author is still assumed to be embalmed in his every line. The one road to unbiased criticism seems to lie in anonymity. Thus only is the sinner free to preach his ideals, unchallenged, and the saint to set down his carnal obsessions, uncensured. As it is, the most logical of us is influenced by what he *hears* of an author's life. With this fact in mind, there is found little need to dwell on the delights of companionship with, say, Mark Twain or Barrie or Stevenson; or on the fascination of listening to another Tusitala, a teller of grimmer tales, Joseph Conrad; or on the zest of following the *jeux d'esprit* of Whistler. Nor need one defend ones laughter over the whimsies of Eugene Field, or ones responsiveness to the lilt of Lanier, or ones return to childhood in Grahame's "Golden Age;" nor, for that matter, even ones sympathy with the nun of Davidson's poignant ballad. These are the tried friends of all English-speaking readers, made doubly eloquent when the tale or poem that represents each has known the intimate touch of the author's pen or

hand. "The lure of rarity," growls the Philistine. "Sentiment," insists the bibliophile. And he is right.

But there is another class of writers to which the epithet "decadent" is applied as a term of opprobrium. In this category are included, as a rule, men like Wilde and Dowson. Yet, strictly speaking, the epithet is misleading, since largely due to the persistent confusion as to essentials, discussed above—a confusion abetted, no doubt, by a mischievous terminology. Whether right or wrong, however, Dowson is now accorded a high position as a poet, principally on account of his lovely lyric "Cynara." Wilde is as surely gaining recognition as one of the most brilliant minds of his age. "The Prince of Paradoxers," he has been called. The term is incomprehensive as regards so versatile a genius. For such he is considered in Germany, where his broader significance has been appreciated and his New Hedonism made the cult of a school of literature. Nor in Germany alone: "The Soul of Man" is read for its message in a dozen languages, from Stockholm to Peking. Only England and America persist in regarding Wilde's works as literary curiosities, somewhat baleful in their influence—the pyrotechnics of Wit, at best. They refuse to accept his several poses as they do the different "manners" of the painter in oil.

Man reveals himself in his letters, if anywhere. Mere fatigue will make him forget his mask at times. Wilde's correspondence is no exception to the rule. In it stand out all the vanities and all the charm of the individual, the acumen as well as the warped dreams of the thinker, the color and technique and dramatic instinct of the artist. Even those written in destitution show an indomitable spirit. Through his shame sparkle again and again flashes of wit—the wit of his comedies. Wilde's letters contain his philosophy of life. There are twenty-two in this collection. They cover a period of nearly as many years and represent the labor of a decade. They were sought for, in the beginning, in the hope of securing Wilde's complete correspondence with Smithers, as sidelights on the history of "The Ballad;" and later his correspondence with his American managers in order to learn his side of the lecture tour in 1882. Obstacles well nigh insurmountable to the collector arose, however, with the publication of "De Profundis." This document stirred public curiosity to a high pitch.



Prices soared. Since then, with few exceptions, only those letters most pertinent to the earlier aim have been considered.

It is little if no exaggeration to claim that Wilde's letter of Oct. 9th, 1897, from Naples is the most important extant, in the history of "The Ballad of Reading Gaol." The same again is true—as regards the merely bibliographical side of "Vera"—of his Boston letter to Colonel Morse. The letter in criticism of his own "Nightingale and The Rose," on the other hand, is not only delightfully whimsical in its idea, but an enchanting prose poem, and a confession of his *modus scribendi*, in the bargain—a confession as characteristic as it is improbable. In contrast to this, are the letter to Mrs. Bernard-Beere, thoroughly celtic in its rapid change from tears to smiles; the one containing an acute definition of parody and those from France and Italy with their inimitable, if *leste*, characterizations of Henley, Symons, Dowson, Ross, etc.

The Wilde manuscripts were obtained for the purpose of learning his method of work. They show exacting self-criticism, especially in the fourth act of "An Ideal Husband," of which the present example is practically an unpublished draft. However, in this case, Mr. Lewis Waller may have been responsible for such drastic reconstruction. All the manuscripts contain epigrams for some reason deleted from the published versions. The MSS. are not complete, that is to say, they do not compose any complete play. Such finds are extremely rare. It must be remembered that when Wilde's personal property went under the hammer, there was even less order than attends the ordinary bankruptcy sale. His friends rescued what they could; but, in the confusion MSS. were more or less jumbled. Some disappeared entirely; others survived in fragments only. In the case of "The Rise Of Historical Criticism," for example, the last part of the MS. came to America, while the first was secured by an English friend. Recognition of this unfortunate truth is attested by the fact that early this summer at Sotheby's over \$3,000 was paid for ten MSS., only two of which (short poems) were complete. Three of the ten were single chapters of "Dorian Gray" (complete as chapters), the first of which brought the astounding sum of £100.

The present manuscripts exhibit an habitual insistence

on the task not only done thoroughly but neatly done, already marked in the copy of Sallust, annotated by Wilde when a student at Oxford. The same attitude is evidenced in his books: the "Poems," "A Happy Prince," "Dorian Gray," etc., the charming bindings, press work and illustrations of which bespeak the personal supervision of a painstaking artist.

Other items of exceptional interest are the presentation copies: that of "Lady Windermere's Fan" paralleling Wilde's own dedication of "The Sphinx," as well as the Frenchman's presentation to Wilde of his masterpiece, "Mimes." The dated copy of "Poems," presented to Colonel Morse in New York, is the same edition which the author is holding in one of the painful photographs by Sarony. The inscription to the gilded "Sphinx" in "The Importance of Being Earnest" is incomparable.

"De Profundis" and several other first editions occur in unique states, while the illustrated comic history, "Ye Soul Agonies in ye life of Oscar Wilde," is interesting not only as America's view of the æsthete's tour of 1882, but on account of the curious, if sinister, realization of its title.

The foreign versions of Wilde were secured primarily for bibliographical purposes, some, for example, the editions of "Salome" from Germany, Sweden and Russia, with great difficulty; for the bibliophiles of those countries prize the native first edition as our collectors do the first Beardsley edition. But apart from this purpose, was the desire to see each nation's interpretation of Wilde's work. In the case of "Salome" in particular, it is illuminating.

Wilde's own copy of "Salome!" No doubt it went for a song on April 24, 1895, when the vultures descended on the *bijou* house in Tite Street. Nine years later, out of the royalties of this one play in Germany alone, thousands of pounds were paid back to Wilde's incredulous creditors.

RICHARD BUTLER GLAENZER.

October, 1911.

# A REMARKABLE COLLECTION OF THE WRITINGS OF OSCAR WILDE

INCLUDING

Four Manuscripts, Twenty-two Autograph Letters,  
Wilde's Own Copy of "Salome,"

Four Presentation Copies, etc.

One of the Finest Collections ever offered at  
Public Auction in America

BOOK ANNOTATED BY WILDE AT OXFORD.

108. [WILDE (OSCAR).] Annotated Copy of Sallust: Gai Sallusti Crispi Libri De Catalinae Conjuracione Et Bello Jugurthino, etc. 12mo, interleaved to 8vo, black cloth.

Leipzig, 1876

\* A fine example of Wilde's scholarship. The inserted pages contain Wilde's REFERENCES to underscored passages, with frequent translations of same and cross-references to Cicero, Tacitus, etc., and personal reflections on Roman society, Sulla, Catiline, etc.

The inserted pages are like new, the handwriting unusually legible.

109. [WILDE (OSCAR).] "Sen Artysty, or the Artist's Dream," by Mme. Modjeska. Translated from the Polish by Oscar Wilde. Routledge's Christmas Annual. The Green Room: Stories by Those Who Frequent It. Edited by Clement Scott. 8vo, original illust. wrappers, as issued.

London, 1880

\* Rare in this state. The wrappers are usually wanting. "This is perhaps the only copy in existence," writes the dealer. (See letter laid in loose.) Fine copy.

COPY OF "POEMS" PRESENTED IN NEW YORK.

110. WILDE (OSCAR). Poems. 4th Edition. Advertisements at end. 12mo, original vellum with prunus-blossom decorations in gold on back and covers, gilt top, uncut.

London: David Bogue, 1882

\* FINE COPY EXTREMELY RARE. It is in this edition and not in the 5th which occur first the revisions of text and omission of two verses from "Charmides." The decoration of the covers differs also from that of the first edition.

PRESENTATION COPY FROM THE AUTHOR TO HIS BUSINESS MANAGER.

For  
W. F. Morse  
with the  
compliments  
of the Author  
New York September 2,  
'82.

Mr. Morse represented D'Oyly Carte as Wilde's business manager through his American lecture tour of 1882. Presentation copies made by Wilde in America are practically unknown.

111. WILDE (OSCAR). Poems. *Title-page by Ricketts*. 12mo, ornamental gilt cloth after Ricketts, gilt top, uncut. Lond.: Elkin Mathews & John Lane, 1892

\* Edition de Luxe. Scarce. No. 38 of 220 copies of which 200 copies are for sale. Signed by the author.

112. WILDE (OSCAR). Gedichte. Translated into German by Gisela Etzel. *Device of Sphinx by Marcus Behmer*. 4to, printed on Old Stratford, original antique boards, with design in gold by K. Schmoll von Eisenwerth, vellum back, gilt top, as issued with wrapper and slide case.

Leipzig: Insel—Verlag, 1907

\* First Edition in Germany. A beautiful piece of book-making, containing "The Sphinx" and 50 lyrics.

113. WILDE (OSCAR). Ye Soul Agonies in ye life of Oscar Wilde. Illustrated by Chas. Kendrick. *Pictorial cover and 11 illusts.* pp. 21+i. 8vo, original wrappers, uncut.

[New York, 1882]

\* AN EXCESSIVELY RARE PAMPHLET. This, as far as is known, is the only copy to have come up for sale at auction. It is a burlesque biography published during Wilde's lecture tour in America. The facetious illustrations, showing him in "æsthetic costume" in company with the Prince of Wales, Sarah Bernhardt, etc., are very amusing.

114. WILDE (OSCAR). A. L. S. to Colonel [W. F.] Morse, who had immediate charge of his American lecture tour. 2 pp. 8vo, on the stationery of the Grand Pacific Hotel. Signed IN FULL. Chicago, [circ. Feb. 12, 1882]

\* "I hope you will arrange some more matinees: to lecture does not tire me: I would sooner lecture 5 or 6 times a week—and travel only three or four hours a day than lecture three times—and travel 10 hours . . . . These matinees are a great hit—let me know what we are to do after Cincinnati—is it Canada? . . . ."

Interesting letter.

115. WILDE (OSCAR). A. L. S. to Mr. [D'Oyly] Carte, manager of his American tour. 6 pp. (numbered), 8vo, on the stationery of the Metropolitan Hotel. Signed IN FULL.

St. Paul, Minn. March 16, 1882

\* "I have received your letter about the play: I agree to place it entirely in your hands for production on the terms of my receiving half profits, and a guarantee of £200 paid down to me on occasion of its production . . . . As regards the caste: I am sure you see yourself how well the part will suit Clara Morris: I am, however quite aware how difficult she is and what practical danger may attend the perilling of it on her . . . . If Miss Morris cannot be really retained, I am willing to leave it to your hands for Rose Coghlan . . . ."

UNUSUALLY INTERESTING LETTER, with reference to "Vera," which was refused by both actresses mentioned. Dated letters of this period are especially rare.

ON THE HOSTILITY OF CHICAGO'S PAPERS.

116. WILDE (OSCAR). A. L. S. to Col. [W. F.] Morse. 10 pp. (numbered). 8vo, on the stationery of the Withnell House. Signed IN FULL.

Omaha, Neb. [*circ.* March 21, 1882]

\* "Six lectures a week for three weeks seem to me enormous. I do not know if I can stand it . . . . However, I will do my best—and if I feel Titan like, will do matinees . . . . I did not revive any discussion on the Baltimore business at Chicago for many reasons, but the Chicago papers were particularly hostile at the time—accusing me of encouraging the attack on me and of having 'corrected the proofs of the Washington attack and approved of the caricature before it was published' . . . . If Mr. Carte wishes a public discussion of why I went to Washington instead of Baltimore, I think he is very foolish . . . . Mr. Carte, should have (at the time I was being so brutally assailed) written to say that the mistake arose through a careless messenger from the office . . . . It is intolerable to bore me about the idiocy of the office clerk . . . . As regards my opinion of the management, that would be premature . . . . I send you the play-prologue . . . . I am very tired and worn out. Thank you for sending Lady Wilde the check . . . . I will lecture as long as the public stands being lectured—to the middle of May certainly . . . . "

VERY LONG INTERESTING LETTER, dealing in detail with his quarrel with Archibald Forbes, the "Baltimore Incident" and the "monkey cartoon" in the "Washington Post" January 22, 1882.

ON THE RIGHTS OF THE ACTOR.

117. WILDE (OSCAR). A. L. S. to Mr. [D'Oyly] Carte. 4 pp. large 4to. (10½ x 8 in.) on private paper, watermarked "Belfast Linen." Signed IN FULL.

[Western States, *circ.* April, 1882.]

\* "As regards any changes in the play, pray rest assured that any suggestions I will be only too glad to get. The play is meant, not to be read, but to be acted—and the actor has always a right to object and to suggest. No one could recognize the artist's right more than I do . . . . The only reason to speak honestly that the play is as good an acting play as it is, is that I took every actor's suggestion I could get . . . . I feel that it will succeed if she [Clara Morris] act and you manage. Could you secure Kyrle Bellew or Johnston Forbes Robertson for the Czarevitch? . . . . "

VERY INTERESTING LETTER, with reference to "Vera," especially remarkable for his views concerning the rights of the actor wholly at variance with those advertised in "Puppets and Actors" (1892).

IMPORTANT LETTER REGARDING WILDE'S FIRST PLAY:  
"VERA."

118. WILDE (OSCAR). A. L. S. to Col. [W. F.] Morse. 6 pp. 8vo, on private notepaper, watermarked "Russian Linen." Signed IN FULL. Boston [*circ.* Sept., 1882]

\* "Mr. Moore paid only 250 dollars and no expenses at all. I did not like to stop lecturing, as he entreated me to go on. I thought it would be best then that our side of the contract should be perfectly carried out . . . . I think our chance is to

give the two weeks at 700 a week. He will do this in the large towns, but he brought me to wretched villages of 10,000 people where of course they did not come . . . . Hayman from Australia has not arrived yet. If (Mary) Anderson takes my play I could not go . . . . Thank you for sending the play to Washington. I think to copyright under your name would be a very good plan. I wish you would send one to the Manager you spoke of here, Mr. Field—also one to Rose Coghlan at Wallack's and one to Wallack himself . . . . I wish you would tell Hayman, etc., etc."

VERY INTERESTING AND LEGIBLE LETTER, referring to the trials of the lecturer, his projected tour in the Far East and the fortunes of "Vera." At the bottom of page 6, the names of the recipients of copies of "Vera" have been jotted down in pencil with the following note, initialed by Col. Morse: "This memo. is for copies of Wilde's Play "Vera" which was copyrighted by me and sent out as directed by Wilde."

119. WILDE (OSCAR). *Rose Leaf and Apple Leaf*. By Rennell Rodd. With An Introduction By Oscar Wilde. *Printed in brown ink on one side only of thin translucent handmade paper, interleaved with pale green tissue. Japanese vignettes by J. E. Kelly.* 12mo, vellum with intaglio medallion, gilt top, uncut.

Philadelphia: J. M. Stoddart & Co., 1882

\* THE VERY RARE FIRST EDITION, in perfect condition. The publisher has stated that it was a very limited issue, "printed on a remainder of paper made by the first paper-maker in America for the Government, probably before the Revolution." Wilde was in part responsible for the unusual features of this volume. The storm of criticism which it provoked caused its withdrawal in favor of a second edition printed on ordinary paper, bound in cloth, with which it should not be confused. This "freak volume" is said to have caused a rupture in the friendship of Wilde and the present British Ambassador at Rome.

120. WILDE (OSCAR). *A. L. S. to Uncle Sam (Sam Ward, the bon vivant, brother of Julia Ward Howe)*. 4 pp. 8vo, but written crosswise, making a large two-page letter, on private paper. Boston [Oct., 1882]

\* "MY DEAR UNCLE SAM,

Thank you so much for the review—it is very nicely done, and though literary discourtesy could go further than to omit all mention of my name, still it is so marked as to be almost a compliment. I am surprised that Dana could have done such an ungracious and foolish act. I am off to Nova Scotia and will be back . . . . in three weeks.

Your idea of a dinner to Mrs. Langtry is charming but then every thing you do from poetry to menus is perfect. You are the great authority on lyrics and Lafitte.

Ever affectionately,  
OSCAR."

VERY INTERESTING LETTER, written shortly before his Halifax lecture. Mr. Ward had greeted Wilde's arrival in New York with a poem and had entertained him both there and, during the summer, at Long Beach and at his sister's cottage, Lawton's Valley, Newport. The review in question was one of "Rose Leaf and Apple Leaf" in the New York Sun. See preceding item.

121. [WILDE (OSCAR).] "Under the Balcony." A Poem by Wilde. Shakespearean Show-Book. *Illusts. by Walter Crane, Furniss, Caldecott, etc.* Oblong 12mo, original ornamental boards, uncut. Manchester, 1884

\* Fine copy. The first issue of Wilde's verses (p. 23). Other original contributions by Browning, Tennyson, etc.

122. WILDE (OSCAR). The Century Guild Hobby Horse. A Quarterly edited by Herbert P. Horne. *Illusts. after Millet, Blake, Lely, Rossetti, and other artists.* Vol. I, in original boards. Vol. II-VII, inc., in parts with original wrappers designed by Selwyn Image. 7 vols. (*Complete*). 4to as specified above, with yearly indexes and title-pages uncut. Lond. 1886-92

\* This beautiful publication was issued "to emphasize the unity of Art," printed by the Chiswick Press on handmade paper. Contains: (1) Keats' Sonnet On Blue by Oscar Wilde, an essay on the sonnet, given him in MS. by Mrs. Speed, with facsimile of same. (Vol. 1, p. 81.) Laid in loose are the printed Notes for same, as written for "Dec. Art of America." (2) Blake's Broadsheet of "Little Tom the Sailor," a facsimile of a unique copy belonging to H. H. Gilchrist, Esq. (Vol. 1, p. 121.) (3) Non sum . . . Cynaræ by Ernest Dowson (No. 22, 1891). Antedates by 5 years the version in "Verses" and varies from same.

Also Dowson's Nuns of the Perpetual Adoration, etc., and numerous contributions by John Addington Symonds, Ruskin, etc.

WITH INTERESTING EXTRA MATTER INSERTED.

123. WILDE (OSCAR). The Happy Prince and Other Tales. *With 3 full-page illusts. by Walter Crane and 12 vignettes by Jacomb Hood.* 4to, original parchment boards, uncut. Lond.: David Nutt, 1888

\* FIRST EDITION. Clean copy. From the library of Thomas Hutchinson, containing as extra-matter: (1) To Oscar Wilde, Oct. 15, '90, a rondeau by Hutchinson written as a birthday greeting, inscribed by him on fly-leaf. (2) To Oscar Wilde, printed dedication of Hutchinson's "Jolts and Jingles" (1889), signed and laid in back cover. (3) To Oscar Wilde, 3 verses of five lines each, by Justin Huntly McCarthy, M.P., inscribed by Hutchinson. A charming tribute ref. to each of the tales and ending

"I love them all, but love indeed the best  
The red rose blossom of the Song-bird's breast."

(4) To Oscar Wilde: In a Copy of The Happy Prince, a sonnet by R. B. Glaenzer, inscribed by him on a sep. sheet. (5) Press notices laid in covers, with half-tone port. by H. C. S. Wright (1895) at end.

AN EXTRAORDINARY LETTER CONTAINING  
WILDE'S OPINION OF HIS "NIGHTINGALE AND THE ROSE."

124. WILDE (OSCAR). A. L. S. to Thomas Hutchinson. 4 pp. 4to, on the stationery of his home; 16, Tite Street, Chelsea, S. W. Signed IN FULL. The date has been entered by Mr. Hutchinson. July 13th, 1888

\* " . . . I am afraid that I don't think as much of the young Student as you do. He seems to me a rather shallow young man . . . The nightingale is the true lover, if there is one. She,

at least is Romance—and the Student and the girl are, like most of us, unworthy of Romance. So, at least, it seems to me, but I like to fancy that there may be many meanings in the Tale—for in writing it . . . . I did not start with an idea and clothe it in form, but began with a form and strove to make it beautiful enough to have many secrets and many answers.”

REMARKABLE LITERARY LETTER, that takes rank with his “Poems in Prose.”

125. WILDE (OSCAR). A. L. S. to Alice [Corkran], author. 4 pp. 4to, on stationery of his home. 16, Tite Street, Chelsea, S. W. Signed IN FULL. [circ. Nov., 1888]

\* “The non-appearance of the review makes no matter and my letter was merely a bit of nonsense. I think I have got quite as much praise as is good for me . . . . America has exhausted itself in complimentary adjectives. I have been reading your charming . . . . story, “Meg’s Friend” and have said a few words about it in my Xmas number . . . . I am hard at work at some new stories, which I think you will like. Why don’t you send something to the *Woman’s World*? . . . .”

FINE LETTER, written while he was Editor of the *Woman’s World*. His remarks refer to the “Happy Prince,” of which we had sent Miss Corkran a presentation copy in June. The new stories were “The Young King,” etc.

126. WILDE (OSCAR). “London Models.” English Illustrated Magazine. No. 64. 4to, pictorial cover (back cracked but text intact). Lond.: January, 1889

\* Wilde’s essay occurs pp. 313-9 with 15 illust. by Harper Pennington. Also an article by Archibald Forbes, with whom Wilde quarreled in America, in Jan. 1882. See No. 116, laid in loose is the signed corrected galley of Notes for this article by R. B. Glaenzer, as written for “Dec. Art In Am.”

#### A CHARMING WHIMSICAL LETTER.

127. WILDE (OSCAR). A. L. S. to Bernie [Mrs. Bernard-Beere], who created the role of Mrs. Arbuthnot in “A Woman of No Importance.” 8 pp. 4to, on the stationery of the Beaufort Club, 32 Dover Street, W. (somewhat soiled).

[circ. Jan., 1889]

\* “MY DEAR BERNIE,

. . . . You will be sorry to hear that I have been in great trouble. Our youngest boy has been so ill that we thought he could never recover, and I was so unhappy over it that all my duties and letters escaped me . . . . I am afraid as it is ten years since I lived in Dublin that all my friends have vanished . . . . but I have no doubt that by this time . . . . all the college boys are in love with you. If they are not . . . they must have lost their old admiration for wit and beauty. I hope you will drive about on outside cars. There are several Dion Boucicaults on the stand opposite the Shelburne who are delightful creatures . . . How nice of the earthquake to wait till you had left. *Après vous,—le tremblement de terre!* . . . . Your last dinner was a marvel . . . . We have no ’lionne now but Ouida.

With best wishes, believe me,

Ever yours,

OSCAR.”

FASCINATING INTIMATE LETTER, very characteristic of Wilde. His younger boy was Vivian, who a few years ago was a student at Cambridge. Letters of this period are extremely scarce.



128. WILDE (OSCAR). A. L. S. to Walter Hamilton, à propos of his "Parodies of the Works of English and American Authors." 4 pp. 4to, on the stationery of his home. 16, Tite Street, Chelsea, S. W., with postmarked envelope. Signed IN FULL. [Jan. 29, 1889.]

\* "I have never collected the parodies of my poetry. Collecting contemporaneous things is like trying to hold froth in a sieve . . . . As most of my poems are long and lyrical, they have not, I fancy, been good models . . . . Parody, which is the Muse with her tongue in her cheek, has always amused me; but it requires a light touch, . . . and, oddly enough, a love of the poet whom it caricatures. One's disciples can parody one—nobody else."

EXTREMELY BRILLIANT LETTER, in perfect condition.

129. WILDE (OSCAR). Le Portrait De Monsieur W. H. Translated into French by Albert Savine. 8vo, original wrappers, unopened. Paris: V. Stock, 1906

\* First Edition. Large Paper. No. 2 of 10 copies initialed by the Editor. Contains also "The Canterville Ghost," "The Sphinx Without A Secret," "The Model Millionaire," "Poems In Prose," and "The Soul Of Man."

130. WILDE (OSCAR). The Soul of Man Under Socialism (And Essays By William Morris and W. C. Owen). The Humboldt Library of Science. No. 147, March, 1891. 8vo, original wrappers. N. Y. 1891

\* Genuine First Edition. Fine clean copy.

131. WILDE (OSCAR). The Picture of Dorian Gray. Square 8vo, original decorated parchment and boards, gilt top, uncut, with *original outside wrappers*.

Lond.: N. Y. & Melbourne [1891]

\* First Edition on LARGE PAPER. No. 203 of 250 copies, each numbered and autographed by the author, the date on title-page being also in his hand.

PERFECT COPY. VERY SCARCE.

132. WILDE (OSCAR). A House of Pomegranates. *With 4 full-page illu. by C. H. Shannon, and many illu., including title-page and end-papers, by Charles Ricketts.* Square 8vo, original cloth from Ricketts' design, uncut.

Lond. 1891

\* First Edition. Laid in loose is a copy of Wilde's letter to The Speaker, answering a criticism of the illu. SCARCE. Present copy is like new.

133. WILDE (OSCAR). Das Granatapfelhaus. Translated into German by Felix Paul Greve. *Four (4) full-page illu. ornamental letters and tail-piece by Heinrich Vogeler-Worpswede.* 4to, original antique boards, ornamented in gold, vellum back, gilt top. Leipzig: In Insel-Verlag, 1904

\* First Edition. No. 306 of 1,400 copies. One of the most sumptuous and popular of Wilde's works published in Germany. Much sought for in first issue.

134. WILDE (OSCAR). *Le Crime de Lord Arthur Savile*. Translated into French by Albert Savine. 8vo, original wrappers, uncut. Paris: P.-V. Stock, 1905

\* First Edition in French, containing also "The Happy Prince" and its companion tales; and "Ego Te Absolvo," "Old Bishop's" and "The Orange Peel," stories which have been repudiated by Wilde's literary executor.

135. WILDE (OSCAR). *Lord Arthur Savile's Brot*. *Spöket På Canterville*. Translated into Swedish by Michaël Gripenberg and Ernest Von Wendt. 4to, on deckle-edge paper, original wrappers, unopened.

Helsingfors: Förlags, A. B. Helios, 1905

\* First Edition in Swedish, but published in Finland. LARGE PAPER. No. 38 of 50 copies. Containing the bookplate of Christopher S. Millard (Stuart Mason), the bibliographer of Wilde.

136. WILDE (OSCAR). *Spöket på Canterville och Andra Noveller och Sagor*. Translated into Swedish by Ernst Lundquist. 8vo, original wrappers, ill. with the "Kelly" head, unopened. Stockholm: Albert Bonniers, Förlag, 1906

\* First Edition printed in Sweden, containing "The Portrait of Mr. W. H.," "Lord Arthur Savile's Crime," and both "The Happy Prince" and "A House of Pomegranates," complete.

#### WILDE'S OWN COPY OF "SALOME."

137. WILDE (OSCAR). *Salomé*. *Drame en un acte*. 12mo, original purple wrappers with lettering, etc., in silver, uncut, held by a maker-cord in covers bound in red russia leather, with brass corners. Paris, 1893

\* The original edition, in fine condition. Printed on extra thick handmade paper, inscribed on the title-page by the author:

"No. 10  
Oscar Wilde"

This edition was dedicated to Pierre Louÿs, who gave the finishing touches to Wilde's French, already subjected to minor revisions by Stuart Merrill and Adolph Retté. Out of a very few copies made on handmade paper, only two or three have been offered for sale at auction and *none*, as far as it is known, numbered and signed by the author.

The collector's experience with books from Wilde's library convinces him that this was Wilde's own copy. The following extract from an A. L. S. (laid in loose) from the wife of Mr. W. F. Morse, Wilde's manager in America, New York, Feb. 26, 1906, confirms this belief.

... "I can confidently assure you that your copy fulfills in every respect the one that I, a visitor at Mr. Wilde's home remember taking from his hand during a certain afternoon visit at the Tite St. house: and I recall it was one among the many of his valued and valuable copies of first editions of his own work, and that of other authors."

138. WILDE (OSCAR). Salome. A Tragedy in one Act. Translated from the French of Oscar Wilde. *With fronts., ornamental title-page and table of illusts., 10 full-page illusts. and the powder-puff tail-piece, after the designs of Aubrey Beardsley.* 8vo, blue buckram with ornaments in gold, unopened except opp. illustrations. Lond. 1894

\* THE RARE FIRST EDITION IN ENGLISH, limited to 500 copies for England. The fronts. and illusts. opp. pp. 16, 24 and 32 contain caricatures of Wilde.

FINE FRESH COPY.

139. WILDE (OSCAR). Salome. Sorgspel 1 En Akt. Translated into Swedish by Edv. Alkman. 4to, original pictorial wrappers, unopened.

Stockholm: Wahlström & Widstrand [1895]

\* First Edition in Swedish. No. 50 of 50 copies on LARGE PAPER. After the Dutch Edition (1893) this is the *second* translation into a foreign language. Fine copy. Scarce.

140. WILDE (OSCAR). Salome. A Tragedy in one Act. *With fronts., table of illusts. (on pink paper) and 10 illusts. by Aubrey Beardsley.* 16mo (lacking the covers), unopened. San Francisco [1896]

\* FIRST AMERICAN EDITION. Fresh copy. Exceedingly rare.

#### THE RARE GERMAN "SALOME."

141. WILDE (OSCAR). Salome. Tragoedie In Einen Akt. Translated into German by Hedwig Lachmann. *With ornamental gilt "Moth" fly-leaves, double title-page, and 10 full-page illusts. by Marcus Behmer.* 8vo, Roman characters, original wrappers with lilac orchid by Behmer, title in gold, uncut. Leipzig: Im Insel-Verlage, 1903

\* FIRST EDITION of the first translation into German. Extremely rare and fine copy. Text used by Richard Strauss for his opera. All later editions of this version (in its 5th ed. in 1909) have only the title-page and 2 of the 10 illusts, considered by many the *chef d'œuvre* of Marcus Behmer, called the German Beardsley. It sells at a large premium in Germany and is rarer than any except the original French. As far as is known, no other copy has ever been offered for sale in America.

142. WILDE (OSCAR). Salome. Dramat W. 1 Ackcie. Translated into Polish by Hew. Gonsowska. *With 4 pictorial head-pieces and 3 tail-pieces.* Square 12mo, original pictorial wrappers, unopened. Monachium [Munich], 1904

\* First Edition in Polish. Interesting illustrations.

143. WILDE (OSCAR). Salomé. Drama En Un Acto. Translated into Spanish by J. Pérez Jorba and B. Rodríguez. With an introduction by E. Gómez Carrillo. *With numerous illusts. by L. Valera.* 16mo, original pictorial wrappers (back cracked), uncut. Madrid: B. Rodríguez [1904]

\* First Edition in Spanish, containing Carrillo's "Origin of Salomé," purporting to be an account at firsthand of the sources of Wilde's inspiration, also with reference to Mme. Bernhardt.

144. WILDE (OSCAR). *Salome*. Drama. Translated into Russian by W. and L. Andruson. Edited by K. D. Balmont. Large 4to, original pictorial wrappers, unopened. Moscow: "Le Griffon," 1904

\* First Edition in Russian. The front cover is extraordinary: an orgy in red and black.

RARE.

145. [WILDE (OSCAR).] Programs of 3 Important Performances of *Salome* in America. (1) The Progressive Stage Society. At the Berkeley Lyceum Theatre, New York, Nov. 13, 1905. (First performance in America.) 4to, folder. (2) Production by Miss Mercedes Leigh. At the Astor Theatre, New York, Nov. 15th, 1906. (Second Production: One performance only.) 4to, folder. (3) Manhattan Opera House, N. Y., Jan. 28th, 1909. (First performance in French.) With "Action of the Drama." 16 pp. 4to. 3 Pieces, as issued. N. Y., v. d.

\* RARE.

146. WILDE (OSCAR). *Salome*. The Evening Sun, Saturday, Oct. 6, 1906. pp. 7-8.—*Salome*. 13 *illusts. after Beardsley*. 12mo, black and gold pictorial boards, gilt top, uncut. Bost. 1906.—*Salome*. A Play. 12mo, pictorial wrappers. N. Y., For the Trade, 1907.—*Salome*, Libretto with Argument, French and English, 8vo, wrappers. N. Y., F. Rullman [1909]. 4 vols. v. p., v. d.

\* The "Evening Sun" gives the text complete. Scarce collection.

147. WILDE (OSCAR). *Salome*. Tragödie. In Einem Akt. Translated into German by Hedwig Lachmann. With 15 *illusts. by Aubrey Beardsley on Strathmore Japan*. 4to, Roman characters, boards with leather back, gilt top, unopened, with slide case. Leipsig, 1907

\* First German Edition to contain the Beardsley drawings. No. 152 of 825 copies on handmade paper.

148. WILDE (OSCAR). *Salome*. A Tragedy in One Act, etc. Introduction by Robert Ross. With 16 *illusts. by Beardsley*. 4to, "Peacock Cover," in green and gold, gilt top, uncut, original outside wrappers.

Lond.: John Lane, 1907

\* First Edition with the suppressed Beardsley plates and reproductions of 2 European programs. Laid in pp. xiv-xvii of the Introduction are press notices of all premières in England and America, and of both versions of the Opera in America (with casts); and numerous notes on other presentations; also Wilde's observations regarding the play, Mme. Bernhardt, etc., etc., all neatly inscribed by Mr. Glaenzer, with a pictorial Salomé bookplate.

149. [WILDE (OSCAR).] Book-Song. An Anthology of Poems of Books and Bookmen from Modern Authors. Edited by Gleeson White. 12mo, original cloth, unopened.

London, 1893

\* Scarce. Contains the first issue "To My Wife" and with a copy of "The House of Pomegranates" (pp. 156-7), and allusion to Wilde in "A Ballad of Authors and Books," pp. 10-11. Like new.

ORIGINAL MANUSCRIPTS OF ACT III OF  
"LADY WINDERMERE'S FAN."

150. WILDE (OSCAR). *Lady Windermere's Fan*. Original MS. of Act III, *entirely in Wilde's hand*, written in black ink in a ruled copy-book, nine (9) inches high by seven and one-eighth ( $7\frac{1}{8}$ ) inches wide, with the original covers of blue marbled paper bearing the name of the stationer: Harding, 45 Piccadilly W. There are 16 sheets, 32 unnumbered pages (including the half-sheet, p. 15). The book originally had 8 additional sheets, which have been torn out, but there is every indication that this is the first draft *complete* as it stands. [circ. 1891]

\* This is the brilliant act which takes place in Lord Darlington's rooms, leading up to the discovery of the fan. The text runs on sequentially, on the face of the pages, while on the back of many appear new dialogue and bon mots for insertion in the later draft. A FASCINATING EXAMPLE of the playwright's method of composition, containing many lines NOT PUBLISHED in the final version. At the bottom of page 23 is jotted down for insertion the famous epigram:

"We are all in the gutter but some of us are looking at the stars."

CORRECTED DRAFT OF ACT I OF  
"LADY WINDERMERE'S FAN."

151. WILDE (OSCAR). *Lady Windermere's Fan*. Act 1. Original typewritten MS., with numerous additions and corrections and erasures in pencil by the Author. This copy is on heavy paper, with the names of characters (on the margins) and stage directions, underscored in red ink: with the text on the face of the sheet only. Title-page and page of *Dramatis Personæ*. Text appears on pp. 2-19 incl. 4to ( $10\frac{1}{2} \times 8\frac{1}{2}$  inches), heavy brown covers, bearing the stamp "Mrs. Marshall's Type Writing Office," etc. Title on label. [Circ. 1892]

\* Collation indicates this to have been the next to final draft of the play as it appears in the Library Edition (1893). There are numerous minor variations from both the text and stage directions of the published version, but most important is the brilliant dialogue inserted on the blank pages, a small part of which was incorporated in the final version, but most of which is UNPUBLISHED, evidently have been deleted from the last draft. There is one bit of dialogue in Wilde's autograph on the difference between men and women, which he used eventually in "A Woman of No Importance." Opposite page 6 he has written for insertion:

"Now, I don't think it is of any importance what people do." This is omitted from the printed text.

FINE CLEAN DRAFT.

PRESENTATION COPY OF RARE ASSOCIATION INTEREST.

152. WILDE (OSCAR). *Lady Windermere's Fan. A Play About a Good Woman.* 8vo, original cloth, decorated by Charles Shannon, uncut. Lond. 1893

\* First edition, of which only 500 copies were printed.

PRESENTATION TO THE AUTHOR OF "MIMES."

"To my friend  
Marcel Schwob  
in sincere  
admiration and  
regard  
Oscar Wilde  
'94."

Compare this inscription with the one of Schwob to Wilde in "Mimes," No. 92 of this catalogue.

153. WILDE (OSCAR). *Trois Comédies—L'Eventail de Lady Windermere, Un Mari Ideal, Une Femme sans Importance.* Translated into French by Arnelle. 8vo, original wrappers, unopened. Paris: Dujarrie et Cie, 1906

\* First Edition in French.

154. WILDE (OSCAR). *The Sphinx.* Printed in small Roman capitals, the large initial letters in green and running title in carmine, with 8 full-page and a half-page illust. in carmine by Charles Ricketts. 4to, original covers of English vellum, with pictorial designs on both covers, unopened. (Outside protective covers of silk) Lond. 1894

\* THE RARE FIRST EDITION, "limited to 200 copies for England." This book was dedicated to Marcel Schwob (See No. 92) and is one of the most beautiful of Wilde's books. Absolutely flawless unwarped copy.

155. [WILDE (OSCAR).] *Aristophanes At Oxford.* O. W. By Y. T. O. With a Preface. 12mo, original wrappers, unopened. Oxford: J. Vincent [1894]

\* A blank verse satire in dramatic form. Ridicules the New Hedonism of Wilde, introduced as "A Modern Philosopher," in the vein of:

"O. W.—Help! I'm asphyxiated! (Faints.)  
SOCRATES.—At last the quibbler is reduced to silence!  
THUCYDIDES—. . . A whited sepulchre!  
'Dry bones within, and epigrams without!'  
Scarce.

UNIQUE DRAFTS OF TWO ACTS OF  
"A WOMAN OF NO IMPORTANCE."

156. WILDE (OSCAR). *A Woman of No Importance.* Acts III and IV. Original Typewritten MSS. on heavy paper, the names of characters (on margins) and stage directions, underscored in red ink in prescribed form, with text on the face of the sheet only. Title-pages to both acts. Act III, 17 pages of text; Act IV, 14 pages of text. 2 vols. 4to (10½ x 8½ inches), heavy brown paper covers (like all

Wilde's play MSS.), bearing the stamp: "Mrs. Marshall's Type Writing Office, 126 Strand," title on label. [*circ.* 1894]

\* By internal evidence an intermediate draft. The printed version of the play differs from present text in many ways. The revisions and amplifications made in the fourth act in particular are a doubtful improvement on THIS earlier version, of special interest in containing a number of amusing and brilliant UNPUBLISHED passages, e. g. the cynical Lord Illingworth's witty denunciation of Puritanism (Act III) and his remarks on America.

PERFECTLY CLEAN.

157. WILDE (OSCAR). Phrases and Philosophies for the Use of the Young. Pp. vi-8-vi. 12mo, wrappers.

Lond. 1894

\* "Of this work seventy-five copies only were printed for presentation," is the statement on reverse of half-title.

158. WILDE (OSCAR). Apologia Pro Oscar Wilde. By Dal Young. 8vo, original wrappers, uncut. Lond. 1895

\* First Edition, with "judgment" instead of "judgement," p. 14. This copy has the usual erasures of selling prices, etc., from title-page and from cover.

A REMARKABLE SERIES OF LETTERS  
GIVING THE HISTORY OF "THE BALLAD OF READING GAOL."

159. WILDE (OSCAR). A. L. S. To Leonard Smithers, his publisher. 4 pp. 4to, on heavy notepaper, with addressed envelope, postmarked "Dieppe," and inscribed "Strictly Private." Signed IN FULL.

Berneval-Sur Mer, Aug. 4 [18]97

\* "The wonderful parcel—the Prize packet in fact!—of books has just arrived, and I must send you a line at once and tell you . . . how nice it is of you to give them to me. I hope very much that some day I shall have something that you will like well enough to publish . . . To-night . . . I will look at your wonderful productions by starlight: the moon, just at present, is not to be relied on; indeed she never is. Your generosity in not including Symons is much appreciated . . ."

BRILLIANT LEGIBLE LETTER, written shortly after his release from Reading Gaol and *before* he had begun "The Ballad." Letters of this period are very rare, and full-dated ones still more so. Refers to Ernest Dowson.

WILDE'S FIRST ALLUSION TO "THE BALLAD OF  
READING GAOL."

160. WILDE (OSCAR). A. L. S. to Leonard Smithers. 3 pp., 4to, on heavy notepaper, with addressed envelope unstamped. Signed IN FULL.

Berneval-sur-Mer, Wednesday, Aug. 24, [1897]

\* "Will you do me a great favor, and have the Poem I send you type-written for me, and bring it over with you on Saturday—or, if you cannot come, send it by Post to Sebastian Melmoth, C/O Hotel Sandwich.—Dieppe, where I shall be. I want it done on good paper—not tissue paper—and bound in a brown paper cover . . . It is not yet finished, but I want to see it typewritten. I am sick of my MS . . ."

VERY LEGIBLE AND NEAT. The letter was evidently carried to England, with the first draft of "The Ballad," by some one of Wilde's friends.

EXTRAORDINARY LONG LETTER RELATING TO  
"THE BALLAD OF READING GAOL."

161. WILDE (OSCAR). A. L. S. to Leonard Smithers. 12pp., 4to, with postmarked *envelope*. Signed IN FULL. Villa Gindice, via Posilippo, Napoli. Sunday, [Oct. 9th, 1897]

\* "I have heard nothing from Cook yet, but I have no doubt . . . that you have done what I asked you . . . I am not asking you for an ordinary loan of money at all : I am asking for a small advance on my poem which you are about to publish. When you asked me my terms at Dieppe, I said I would be ready to leave the entire question to you. You said you would give me the entire profits . . . This offer, I may say, was made before, not after dinner, at the Cafe des Tribuneaux. I said I would not agree to it, as I did not think it fair . . . but that I would take half the profits. This was agreed to.

At that time I proposed to publish first in some paper, but since then I decided not to . . . Previous publicity would, of course, have damaged your sale. People will not pay half-a-crown for what they can buy for a penny. Why,—I cannot understand . . . So after having . . . let you have the virginity of the poem, . . . I don't think I am really asking a great favor in saying that I wish you to advance me £20 on account . . . Application to you for a . . . personal loan may . . . follow . . . but up to the present time our relations have been merely the usual ones of poet and publisher, with the usual complete victory for the latter . . . I also . . . send enclosed four more verses of great power and romantic-realistic suggestions . . . They . . . improve Part II, as it was a little too short compared to the others."

PERFECTLY LEGIBLE THROUGHOUT, with a very amusing reference to Arthur Symons, remarks on an illustrated edition, offers made by another publisher, etc. Runs to over 740 words.

162. WILDE (OSCAR). A. L. S. to Leonard Smithers. 4 pp. 4to, on the stationery of the Hotel Royal des Étrangers, postmarked *envelope* with view of Hotel. Signed IN FULL. Naples, Tuesday, Oct. 19, 1897

\* "As an edition of 500—of which 100 will go to the press, authors, etc., practically—will only just pay expenses, and leave me £20 in your debt—I now think it would be better after all to publish the poem in a paper. It is too long for the Chronicle . . . Frank Harris has been so offensive to me and about me that I do not think negotiations possible with him . . . My idea is Reynolds . . . It circulates widely among the criminal classes—to which I now belong—so I shall be read by my peers—a new experience for me . . . I have had a letter from Ernest Dowson to say he gave you £10 of his debt to me. This seems improbable . . . but I have no doubt he 'means well' . . ."

INTERESTING LETTER. His opinion of Mr. Harris changed. To him "An Ideal Husband" was dedicated and a scenario furnished for "Mr. and Mrs. Deventry."



FINE TRIBUTE TO ROBERT ROSS.

163. WILDE (OSCAR). A. L. S. to Leonard Smithers. 4 pp. 8vo. Signed IN FULL.

Villa del Giudice, Posilippo, Nov. 30 [1897]

\* "Robbie Ross has sent me a copy of a letter he has written you—in which he states that he finds he has no longer my confidence in business matters—and so does not wish to be connected with my affairs. I . . . assure you that Robbie writes under a complete misapprehension . . . Robbie has done everything for me in business that any one on earth could do—and his own generosity and unwearying kindness are beyond any expression of praise on my part, though, I am glad to say, not beyond my powers of gratitude . . . It would be fairer of him to say that it is too much worry to go on, than that he finds he has not my confidence. Such a statement is childish . . ."

FINE AND LEGIBLE LETTER, but written in a state of nervous tension, marked by frequent abbreviations.

164. WILDE (OSCAR). The Ballad of Reading Gaol. By C. 3.3. 8vo, ornamental cover, uncut. London, 1898

\* RARE EDITION DE LUXE, called by Wilde "The Author's Edition." No. 16 of 98 copies, signed by the author. Fine clean copy. See below, No. 166.

165. WILDE (OSCAR). The Ballad of Reading Gaol. Drawings by Latimer J. Wilson. 8vo, pictorial cloth, gilt top, unopened. New York, 1907

\* The first illustrated edition, containing the bookplate of R. B. Glaenger.

166. WILDE (OSCAR). A. L. S. to Leonard Smithers. 4 pp. 4to, signed with initials, on "Currente Calamo" paper, with postmarked envelope.

Hotel de Nice, Rue des Beaux Arts, Paris [Feb. 28, 1898]

\* "We have waited for you for hours. Surely you have not left Paris? It seems impossible, as the city wears its wonted air of joy. Please see about the . . . Author's Edition with a cover by Ricketts—a new color and a 'remarque' in gold. [See above, No. 164.] The D.T. by the influence of Reggie Turner has been forced to notice the book, but grudgingly and badly. Do send me all the papers that have notices to-morrow . . . I must thank you for all your kindness to me . . ."

VERY FINE AND INTERESTING LETTER.

167. WILDE (OSCAR). A. L. S. to Leonard Smithers. 4 pp. 4to, signed with initials, with postmarked envelope. [Paris], Friday [May 20, 1898].

\* "As regards the French translation, with the English original of the Ballad—there will be no sale for it in London except a few copies for Bibliophiles—no one wants a poem with a French translation except French people. . . . The book will be brought out here at 2 francs. It will be . . . unattractive in form except its ordinary Jonquil paper cover—so useless is English air . . . Send me, if you can, four pounds, or even three, I am now trying to leave my Hotel and get rooms where I can get breakfast, and so stay in during the morning. Going out for breakfast is fatal to work . . ."

INTERESTING LETTER, giving further details as regards the French translation. Alludes to "The Importance of Being Earnest."

IMPORTANT LETTER ON  
"THE IMPORTANCE OF BEING EARNEST."

168. WILDE (OSCAR). A. L. S. to Leonard Smithers. 8 pp. 4to, signed with initials, with postmarked envelope. [Paris], Wednesday, May 24 [1898].

\* "I understood that my letter to you was to be Alexander's warrant for sending you the MS. I am very sorry for the mistake and have written this morning to Alexander to send it to you at once . . . Maurice arrived this morning [from London]. Robert Ross especially seems to have taken an interest in him. He is so fond of children, and of people, like myself who have child-like simple natures.

I wonder you don't ever publish a series . . . of translations from the French . . . Every week in the Paris papers there appear at least two or three capital short stories—full of wit . . . and invariably clever in idea . . . The French can treat any subject with wit—and where one laughs, there is no immorality—immorality and seriousness begin together . . .

Of course you understand that Alexander's MS. is to be type-written at once . . . on thick good paper—not tissue, as I cannot correct tissue—and one should not waste tissue. So, at least, the doctors say . . . Write to me that you have given up your idea of coming to Paris—then your arrival will be a surprise . . ."

LONG AND INTERESTING LETTER of more than 400 words, which should have been dated May 25th. Sir George Alexander owned the play. "Maurice" is Maurice Gilbert, one of the few to follow Wilde to the grave. Rowland Jerrold is suggested as translator of the French stories. Mention of the Ballad. An extremely facetious postscript giving the title of a proposed (!) novel, the title of which is referred to "Robbie Ross," because, writes Wilde, "He knows the pulse of the public."

BRILLIANT LETTER ON WILLIAM E. HENLEY.

169. WILDE (OSCAR). A. L. S. to Leonard Smithers. 4 pp. 4to, on "Corrente Calamo" paper signed "Oscar," with postmarked envelope.

Hotel de Nice, Rue des Beaux Arts, Paris. [March 15, 1898.]

\* "A 1000 thanks for the £4—it was most kind of you to think of it. I have been rather unhappy and troubled, so have not written—but I hope to get all right this week. . . . I was greatly pleased with Symons' article—it is admirably written—and most . . . artistic in its mode of approval. . . . I don't think I should answer Henley. I think it would be quite vulgar—what does it matter! He is simply jealous. He made his scrofula into 'vers libres,' and is furious because I have made a sonnet out of 'skilly.' Besides, there are only two forms of writers in England, the unread and the unreadable. Henley belongs to the former class. (You can send this aphorism to the Sunday Special.)"

FINE NEAT LETTER. Symons' criticism was in "The Saturday Review," March 13th. *Skilly* is the English term for prison grub. Wilde's animosity for the author of "In Hospital" dated back to the appearance in "The Scots Observer" of letters denouncing "Dorian Gray" (1890).

170. WILDE (OSCAR). Children in Prison and Other Cruelties of Prison Life. 16mo, pamphlet, as issued. Lond.: Murdoch & Co. [1898]

\* Two letters to the "Daily Chronicle" May 28, 1897, and May 24th, 1898, Clean Copy without the erasure of price on cover.

A WONDERFUL BIT OF IRONY.

171. WILDE (OSCAR). A. L. S. to Mrs. Leonard Smithers, the wife of his publisher. 4 pp. 4to, on heavy note-paper, with postmarked envelope. Signed IN FULL. Hotel des Bains, Napoule, Alpes-Maritimes, Dec. 28 [1898]

\* "Thank you very much for your charming card: I wish I could come to your party, but I am a wretched walker and would probably not arrive till mid-summer.

I wish there was some chance of your coming out here: The weather is lovely—blue and gold weather and the warm sun broods on the sea. Leonard must be quite exhausted neglecting his business—and the rest would do him good. . . .

If you will only come to luncheon at Napoule, I promise you acrobats and good cooking. The chef here is a much purer cook than John Davidson is, I see I have made a dreadful blot on this page—it looks like a Conder fan in its early stages, so prey excuse it, and Believe me, with many thanks, Sincerely yours."

VERY CHARMING LETTER, written with great care. The blot at the end does indeed suggest the art of Conder. Napoule is near Cannes, while Mrs. Smithers was in London. The two-fold irony of the situation was not lost on the writer. He met it with his usual skill, turning the rebuff into a poetic epigram. Letters dated and signed in full are very rare at this period.

EXTRAORDINARY PRESENTATION COPY.

172. WILDE (OSCAR). The Importance of Being Earnest. A Trivial Comedy for Serious People. By the Author of Lady Windermere's Fan. 8vo, original cloth (somewhat soiled), uncut. Lond.: Leonard Smithers, 1899

\* First Edition. No. 306 of 1000 copies.

AUTOGRAPH INSCRIPTION TO THE AUTHOR OF "TWELFTH HOUR."

"To the Wonderful  
Sphinx:  
To whose presence  
On the first night the  
success of this comedy  
was entirely due:  
from her friend,  
her admirer, who  
wrote it.  
Oscar Wilde."

The recipient of this book was Mrs. Ada Leverson. Her address is embossed on the fly-leaf, 126 Elgin Avenue, Maida Vale W., but her name has been erased. He refers to her as "The gilded Sphinx," in a letter from Reading Gaol.

“L'HOMME DE PAILLE.”

173. WILDE (OSCAR). A. L. S. to Leonard Smithers, 2 pp. Commercial, signed with initials on the stationery of the Grand Café, with post-marked envelope, Hotel Marsollier, Rue Marsollier. [Paris, May 30, 1899]

\* You will I trust be here to-morrow night. I know all about your arrangement with Roberts—done to make me accept a small sum instead of proper terms . . . ‘You become more interesting hourly,’ to quote from the Importance of Being Earnest. Of course a new agreement will have to be made . . . as you concealed from me the real circumstances. You were merely ‘l’homme de paille’—a new role, I hope. It is not a nice one . . . ”

INTERESTING LEGIBLE LETTER.

A BURLESQUE OF THE DREYFUS CASE.

174. WILDE (OSCAR). A. L. S. to Leonard Smithers. 2 pp. Commercial, signed with initials, with postmarked envelope. Hotel Marsollier, Rue Marsollier, Paris, Tuesday, June 6, 1899.

\* “. . . I hope to receive the title-page, dedication and play-bill of the Ideal Husband. In Act II the word *décolleté* occurs. Please see that the accents are put on all right. As regards that annoying absurdity Roberts—the statements . . . were made quite seriously . . . He said for instance to B . . . ‘I suppose that Wilde has no idea at all that I have got his play?’ What am I to think? I naturally thought that you had written the ‘Bordereau’ and sold it to Schwartzkoppen-S—. Hence ‘l’affaire Smithers.’ Now, of course, you are acquitted and so it is proved that the real traitor is W—— Esterhazy, assisted by Du Paty-Roberts . . . I await the check for £12. I do not propose to stay at Havre, but somewhere near. Blankenberg is . . . fashionable . . . I saw Ernest Dowson the other night. He forced me to go to the Pantheon at midnight. It was dreadful—a Cafe-Pandemonium. The drawing on the cover of H—— is like a horrible caricature of Ernest. This was, I suppose, intended . . . ”

FINE AND INTERESTING LETTER.

MANUSCRIPT OF ACT IV OF “AN IDEAL HUSBAND.”

175. WILDE (OSCAR). An Ideal Husband. Act IV, with some of the pages typewritten with autograph corrections; others, entirely in autograph, and many of the first inscribed on the reverse with full-pages of new dialogue (*See below*). 30 sheets in 3 sizes. Folio and 4to, in portfolio (First page and margins of overlapping sheets dust-soiled). [circ. 1884]

\* MOSTLY UNPUBLISHED. Revised draft of an early typed copy: both rejected, for both differ materially from Library version in scene-order, dialogue, etc. Pp. 1-2½, typed with cor., etc., (Unpub.), pp. 2½-3, typed; all crossed (Unpub.)—Backs of pp. 2-4, autograph, to replace the foregoing (part Unpub.) p. 4, typed; crossed (mostly unpub.), pp. 5-7, typed with cor., etc. (Publ. vers. extended)—Back of p. 6, autograph for insertion p. 7 (part unpub.)—pp. 8-11, autograph (part unpub.)—p. 12, typed with cor., etc., bottom crossed (pt. unpub.)—pp.

13-15, autograph with cor. (many pts. unpub.)—P. 16, typed with cor.; top crossed (with p. 12 forms unpub. scene)—P. 17, typed (pt. unpub.)—Pp. 18-20, autograph (many pts. unpub.)—Pp. 21-3, typed, with cor. (mostly unpubl.)—Pp. 24-5, autograph (pt. unpub.)—P. 26, typed; top crossed (unpub. scene)—Pp. 27-8, MS. wanting (dialogue, by elim. and inference, inserted to form by R. B. Glaenzer)—Pp. 29-30, to 'Curtain,' typed with cor. (Slight var.). Act ends with unpub. words of Lady Chiltern: "Ah! there is love, and that is everything."

Pp. 1-7, 12, 16-7, 21-3, 26, 29, 30 (Typed on face) are heavy com. paper, 8x10 in.; pp. 8-11, 24-5 (Autograph) ruled fcp., 8x12½ in.; pp. 13-5, 18-20 (Autograph) heavy plain fcp., 9x14 in. FASCINATING MANUSCRIPT.

#### LARGE PAPER PRESENTATION COPY.

176. WILDE (OSCAR). *An Ideal Husband*. By the Author of *Lady Windermere's Fan*. 8vo, original cloth, decorated by George Shannon.

Lond.: Leonard Smithers, 1899

\* First Edition. LARGE PAPER, No. 97 of 100 copies. Signed by the Author.

PRESENTATION COPY TO HIS ILLUSTRATOR.

"To  
Charles Shannon  
in sincere  
                  admiration:  
in affection;  
                  from the author  
Oscar Wilde."

This inscription is spaced to cover the whole of page opposite the title. It was Shannon who made the full-page illu. for "A House of Pomegranates," and designed the cover for the present book, as well as the rest of Wilde's comedies. This copy is like new.

177. WILDE (OSCAR). *In Memoriam*. By Franz Blei. Being his own article on Wilde and translations into German of the Impressions of André Gide and Ernest La Jeunesse. (Also Phrases and Philosophies and Poems in Prose.) *Allegorical title-page by Walter Tiemann*. 12mo, cloth, gilt top, uncut. Leipzig: Insel-Verlag, 1904

\* First Edition. No. 540 of 800 copies.

178. WILDE (OSCAR). *The Booklover's Magazine*. Vol. V, Part III. 4to, wrappers. Edinburgh, 1905

\* Contains "Notes for a Bibliography of Oscar Wilde" by W. R. (pp. 170-83). The first attempt of the kind. Scarce.

179. WILDE (OSCAR). *The Rise of Historical Criticism*. 8vo, cloth and boards, unopened.

N. Y.: Privately Printed, 1905

\* No. 16 of 225 copies. Laid in loose are (1) The catalogue of S. B. Luyster, Jr., of New York, July, 1905, containing a description of the original MS., No. 103. (2) A L. S. of Stuart Mason (editor of the Methuen edition) to R. B. Glaenzer, accounting for the balance of the essay, written in 1879 in competition for the Chancellor's English Essay Prize at Oxford, the subject being "Historical Criticism Among the Ancients."

"DE PROFUNDIS" IN FIVE LANGUAGES.

180. WILDE (OSCAR). *Aufzeichnungen und Briefe aus dem Zuchthause in Reading.* Von Oscar Wilde. Translated into German by Dr. Max Meyerfeld. *Die Neue Rundschau*, Jan. and Feb., 1905. *Ornamental initials, etc.*, by E. R. Weiss. 2 vols. 4to, German characters, original wrappers, unopened. Berlin, 1905

\* EARLIEST ISSUE of "De Profundis" in any language, or form containing more complete text than the first English version, including the "Four Letters From Reading Gaol." VERY SCARCE. Like new.

181. WILDE (OSCAR). *Aufzeichnungen und Briefe.* Foreword and Translation by Dr. Max Meyerfeld. *Title-page and initials by Walter Tiemann.* 12mo, Roman characters, antique wrappers, unopened. Berlin, 1905

\* FIRST EDITION of "De Profundis" in book form, following the complete text of "Die Neue Rundschau." Laid in loose is Mr. Ross's statement, regarding the date of publication and nature of text. RARE. Fine copy.

182. WILDE (OSCAR). *De Profundis.* With Preface by Robert Ross. 8vo, cream buckram with gold ornaments, gilt top, unopened. Lond. [1905]

\* First Edition on LARGE PAPER. One of 200 copies, Laid in loose is the publisher's A. L. S. stating that this edition was entirely sold before publication. Perfect copy. RARE.

183. WILDE (OSCAR). *De Profundis.* Translated into French, with a Biographical Sketch by Henry-D. Davray. 12mo, original wrappers, uncut. Paris, 1905

\* First Edition IN FRENCH, including "The Ballad of Reading Gaol" and the "Four Letters" therefrom, but with discrepancies in the dates of two. Rare.

\* Mr. Robert Ross writes in his Prefatory Dedication to Dr. Meyerfeld in the recent Enlarged Edition of "De Profundis": "Owing to a foolish error in transcription, I sent these letters with wrong dates—dates of other unpublished letters. The error is here rectified." His dates for two of the letters differ again from any of the preceding.

184. WILDE (OSCAR). *De Profundis.* Translated into Italian. With a Preface by Olga Bicchierai. 12mo, original wrappers, unopened. Venice, 1905

\* First Edition IN ITALIAN, containing the "Four Letters," for the first time printed in English; also their Italian translation, coinciding with German version except for the suppression of the date of one and several of the personal allusions, e. g., the name of Mr. Leverson.

SCARCE.

185. WILDE (OSCAR). *De Profundis.* Translated into Swedish "from the original" by Anna Lamberg. 12mo, original wrappers, unopened. Stockholm, 1905

\* First Edition IN SWEDISH, containing a translation of the "Four Letters," coinciding with German version except in the suppression of the same date as the Italian. Has notes. One on p. 160 identifies "the gilded Sphinx" with Mrs. Ada Leverson. (See Nos. 172 and 200)

186. WILDE (OSCAR). *De Profundis*. With a Preface by Robert Ross. *With Wilde's Portrait after J. E. Kelly's Etching (1882)*. 12mo, original boards, gilt top, outside wrappers. New York, 1905

\* First Edition IN AMERICA, the first also to have portrait. Preface differs from English ed in last par. Present copy has been collated with the German ed. and contains page references to suppressed passages and corrections of errata, etc. Bookplate of the collator, R. B. Glaezner. Wrappers for first issue have adv. of "Belchamber" on back.

OUT OF PRINT.

#### UNIQUE COPY OF "DE PROFUNDIS."

187. WILDE (OSCAR). *De Profundis*. Uncorrected Page Proofs of the English First Edition. Loose signatures A to K (pp. X + 151). unbound. [London, 1905]

\* Half-title and title-page bear the word "Uncorrected." Back of latter has no reference to American copyright. Ross's Preface is one page longer than in published version and signed as "The Author's Literary Executor." Refers to wrong and exaggerated reports in regard to 'De Profundis,' etc., afterwards deleted. Contains such a curious error as "social debut" in place of "social debacle" in the last par. Many other errors in body of text.

188. WILDE (OSCAR). *Four Letters. Which Were Not Included in the English Edition of "De Profundis."* 16mo, Pamphlet. Lond.: Privately Printed, 1906

\* FIRST EDITION. Dates of versions in foreign languages and many other interesting facts neatly inserted in ink by R. B. Glaezner, with his bookplate.

#### INTERESTING ASSOCIATION LETTER.

189. [WILDE (OSCAR).] Typewritten Letter from Robert Ross to Richard B. Glaezner, with numerous corrections in autograph. Through inadvertence the letter was unsigned. 3 pp., commercial size, with stamped envelope, addressed in longhand.

London, 10 Sheffield Gardens, W., July 15, 1905

\* (1) "'De Profundis' was published in its German form . . . before the English version. It has already come out . . . in 'Neue Rundschau.' There are . . . passages in . . . German which were omitted in English by the request of the publishers and . . . there are four letters written by Oscar Wilde in prison to myself . . . I have only been able to publish about one-third of 'De Profundis'. (2) . . . [re 'Duchess of Padua']. The only copy known to exist . . . is now in my possession. . . . The MS. . . disappeared in 1895 . . . (3) [re 'Soul of Man Under Socialism'.] (4) . . . 'The Priest and the Acolyte' was written by a Mr. B— [See Letter] . . . who is now a clergyman in the established church of England . . . (5) . . . It is quite untrue that Smithers withheld the royalties due to him; he was . . . the only publisher I could find who had the courage to issue his works when he came out of prison . . ."

VERY LONG AUTHORITATIVE LETTER from Wilde's Literary Executor.

190. [WILDE (OSCAR).] "Sebastian Melmoth," a critique by Hugo von Hoffmannsthal. Der Tag, Berlin, March 9—"De Profundis," a review by Alfred Kerr. Der Tag, Berlin, March 12.—"Oscar Wilde Posthume," by Henry-D. Davray. Mercure de France, Paris, June 15.—"De Profundis," a review by André Gide. L'Ermitage (margins waterstained). Paris, Aug. 15. 4 vols. Various formats, as issued. v. p. 1905

\* RARE. The first article is by the author of "Elektra," used by Strauss as libretto. Davray translated "De Profundis" into French and Gide published his impressions of Wilde in "Prétextes." See No. 193.

191. [WILDE (OSCAR).] "Oscar Wilde's Atonement" by Michael Monahan; Extracts from the "Ballad of Reading Gaol," Extracts from "De Profundis," The Papyrus, May, 1905—"Hélas" by Oscar Wilde, "Oscar Wilde, The Rehabilitation," by Percival Pollard; Recollections of Oscar Wilde, by André Gide and Ernest La Jeunesse, *idem*, May, 1908—"Oscar Wilde's Repentance" by Michael Monahan; "Genius and Dandy" by Franz Blei; "Wilde's European Fame," by Harry Thurston Peck, *idem*, June, 1908. 3 vols. 12mo, wrappers. v. p., v. d.

\* RARE. Interesting collection of essays on Wilde. Mr. Pollard's article contains a translation of extracts from Carrillo's "Origin of Salome."

192. [WILDE (OSCAR).] "Is Oscar Wilde Living or Dead"? by George Sylvester Viereck. The Critic, July, 1905.—"In Memoriam: O. W." by "The Ringmaster." Town Topics, June 15, 1905.—"Oscar Wilde," A Sketch. By Willis Vickery. (One of 200 copies) 16mo. boards, uncut. Cedar Rapids, Iowa, 1906. 3 vols. Various formats, as issued. v. p., v. d.

\* The first article is most ingenious; the second forms Mr. Pollard's earliest reference to "In Memoriam" with quotations from same.

193. [WILDE (OSCAR).] Oscar Wilde. A Study. Translated from the French of André Gide, with an Introduction and notes (personal and bibliographical) by Stuart Mason. . . . *Portraits, caricatures, etc.* 8vo, boards, uncut. Oxford, 1905

\* Limited Edition of 500 copies. With bookplate of R. B. Glaenzer, and many notes by him on the margins. Laid loose in (1) A. L. S. André Gide to C. S. Millard (Stuart Mason), 1 p. 8vo, with envelope. Aug. 25, '05, relating to the translation. (2) Typewritten letter, signed Stuart Mason to R. B. Glaenzer 1 p. 8vo, with envelope.

194. [WILDE (OSCAR).] Wilde V. Whistler. An Acrimonious Correspondence On Art. Small 4to, wrappers, uncut. Lond.: Privately Printed, 1906

\* Brochure of 400 copies, containing the correspondence from "The Gentle Art of Making Enemies."



195. [WILDE (OSCAR).] The Trial of Oscar Wilde From Shorthand Reports. 8vo, original wrappers, uncut.

Paris: Privately Printed, 1906

\* No. 342 of 500 copies on handmade paper. Containing in addition to the trial, a brilliant preface by C. G., and three articles on De Profundis and Wilde's last years in Paris, attributed to Lord Alfred Douglas.

196. [WILDE (OSCAR). "To Oscar Wilde," by R. B. Glaenger, (Poem corrected and autographed by the author), The Papyrus, March, 1906.—"In a copy of 'The Ballad of Reading Goal,' (Poem) by Charles Hanson Towne, "Two Rare Poems by Oscar Wilde, (Le Jardin, La Mer,") *idem*, August, 1908.—"The Dead Poet," (Poem) by Lord Alfred Douglas, *idem*, March, 1908.—"Rabboni," (Poem), by Oscar Wilde, *idem*, December, 1909. 4 vols. 12mo, wrappers. v. p., v. d.

\* RARE.

UNIQUE COPY OF "DECORATIVE ART IN AMERICA."

197. WILDE (OSCAR). Decorative Art in America. A Lecture. Together with Letters, Reviews, etc. . . . Edited with an Introduction and Notes by Richard Butler Glaenger. Page proofs, unbound, in envelope. N. Y. 1906

\* Containing proof corrections, elision of some old and insertion of much new matter by the editor.

WILDE (OSCAR). See also Beardsley, Nos. 21-3; Caine, No. 26; Dowson, A. L. S., No. 54; Le Gallienne, A. L. S., Nos. 75 and 78; Schwob, No. 92; Whistler, No. 104; and Yellow Book, No. 200.

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198. YEATS (WILLIAM BUTLER). A. L. S., 2 pp., 8vo. [1897]

\* . . . "The Wind Among the Reeds," a book of lyrics partly on Irish legendary subjects, is the only book I shall publish, so far as I can see, during 1898. I shall be busy completing a series of essays on Irish fairy belief and a novel of spiritual life." . . .

INTERESTING LETTER.

199. YEATS (WILLIAM BUTLER). The Wind Among the Reeds. 8vo, ornamental gilt cloth, uncut.

Lond.: Elkin Mathews, 1899

\* Rare First Edition. This book of poems was crowned by the "London Academy."

200. YELLOW BOOK (THE). An Illustrated Quarterly. With 14 *illusts.* Vol. V. 8vo, pictorial cloth, uncut.

Lond.: April, 1895

\* Contains poems by John Davidson, Le Gallienne, etc.; also a curiously Wildean Story, "Suggestions," by Mrs. Levenson.





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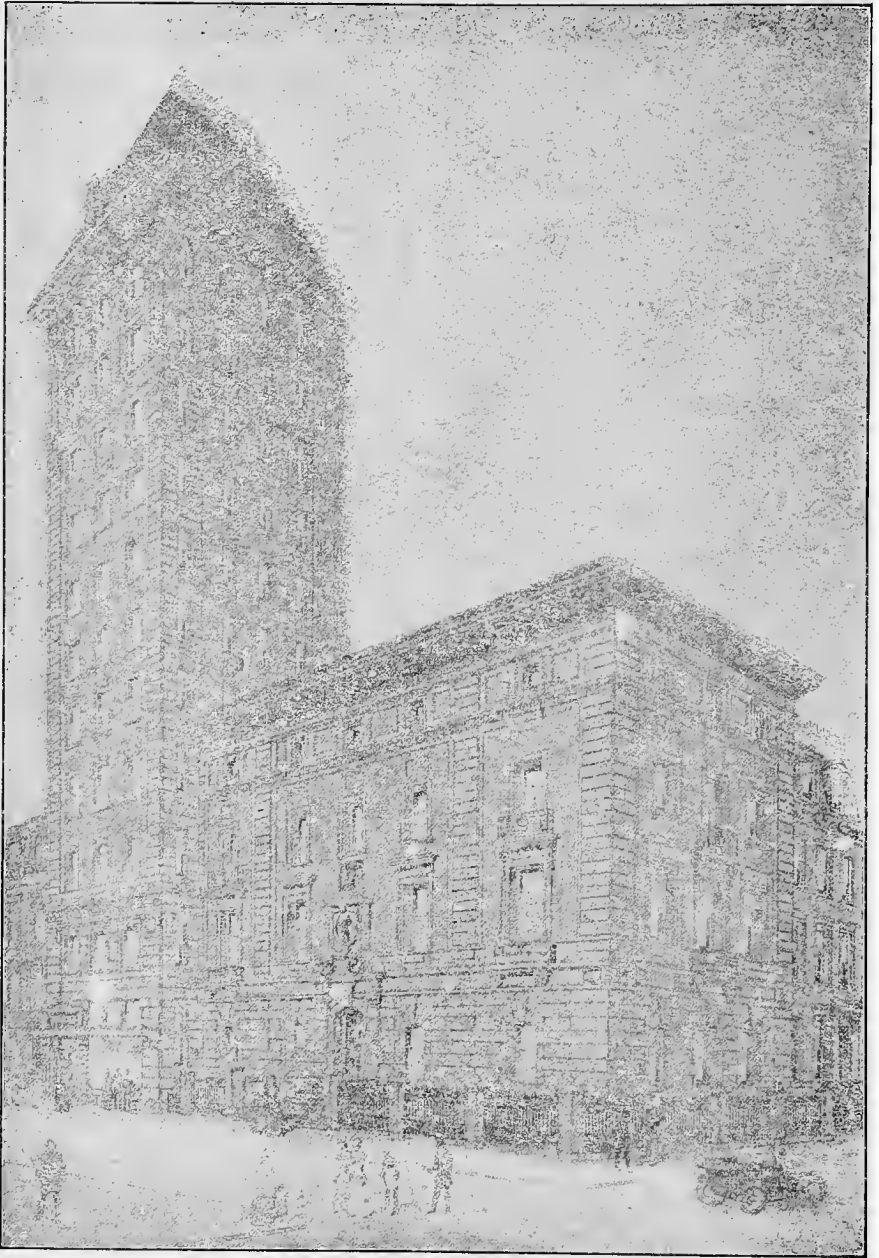
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